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The Quiet

Environmentalist:

Grazing on Oregon's Public Lands





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The Felice Brothers take the stage on October 4th at Humboldt State University (see Artscene p. 28 for details).



The Ross Ragland Theater presents Patty Loveless on October 2nd at 7:30 pm (see Artscene p. 28 for details).



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ON THE COVER

Tranquility — at 4:30 a.m. on the Desert, rancher John O'Keeffe moves cattle to new pasture.

PHOTO: ANDY RIEBER

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JEFFERSON MONTHLY

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By Andy Rieber

In recent years, public lands grazing has become the focus of intense debate. Like water, grass is a renewable resource. If managed properly, it will flourish, but it can be degraded and destroyed if overused. Critics claim that ranchers chronically abuse public lands by overgrazing. They maintain that grazing promotes invasive species of weeds, and that the presence of cattle negatively impacts habitats and threatens the existence of native wildlife. With an abundance of negative allegations in the air, it isn't surprising that people have come to wonder whether grazing public lands is a wise use of a precious national resource. Open spaces, wildlife, healthy habitats and fresh, abundant water are among the things we value most. Yet recent research in the field of range science is reshaping the terms of this debate. Range ecologists are finding that in many ways grazing, practiced responsibly, is highly beneficial both to plants and wildlife. Good grazing, they argue, is an environmentally superior arrangement to no grazing at all.



The Rogue Gallery & Art Center presents the work of South Korean artists Jeong Han & Choong Yun through October 16 (see Artscene p. 28 for details).

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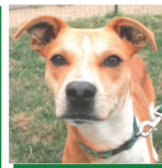
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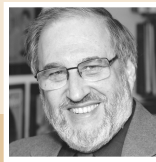
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Tuned In Ronald Kramer

Words

Words have always interested me. As a young teen, I was one of those odd characters who liked to read the dictionary because I found the meaning of obscure words, and the root derivations of all words, a thing of wonder. Early on, I began pondering the distinction between the words “program” and “show” when it comes to describing news content on electronic media.

Is the time a radio station devotes to news a “program” or a “show?” It’s easy to dismiss the choice with “what’s the difference?” – but I have always believed that the issue is significant. Indeed, in a recent meeting with the *Jefferson Exchange* crew, the word “show” slipped out of my mouth and I had to literally slap my own wrist.

At radio’s birth in the early 1920s, early stations’ programming was modeled after the only pre-cursor that seemed adaptable – vaudeville. Programming was largely spontaneous and generally presented for entertainment value. It’s educational, or non-entertainment, efforts ran along the lines of presenting lectures and other information-type programs that were decidedly non-journalistic in nature. News was essentially a prohibited concept since the wire services prevented use of their content over radio stations to prevent competition with their newspaper subscribers – a laughable idea given radio’s primitive technology at the time.

Since vaudeville was clearly entertainment, and since it relied upon advertising to persuade people to buy tickets, it was clearly an entertainment “show.” While the overall construction of a vaudeville program, consisting of all the acts that were booked for a given performance, did – indeed – constitute that day’s “program,” the word applied to the entirety of that day’s effort. And if there was a printed schedule of the acts, there might be a printed “program” of the

entire effort just as one would receive a printed “program” at a Broadway musical or an opera.

In the 1920s, radio termed its overall content its “programming” but was in a bit of a quandary regarding what to call the individual elements of a program schedule. When news programming developed, slowly in the late 1920s and early 1930s and with greater vigor and importance as the world approached World War II, the radio industry

began to pay more attention to what news content was called. Was a news anchor showing up at the microphone to present that day’s “show” or “program.” The radio net-

works, in particular CBS, paid a great deal of attention to that distinction.

Back to the dictionary. Today’s dictionary includes three definitions for the noun “show:” “a theatrical production, performance, or company;” “a display, exhibition, or demonstration” and “a radio or television program.” However, 80 years ago the dictionary omitted the radio/television program reference from that definition.

Beginning in the 1930s, news personnel objected to the use of the word “show” to define their work. Shows, they believed, required exhibitionism, ostentation and other elements designed to attract attention as opposed to the goal of providing information in an impartial, unadorned fashion. They were producing “programs” – not “shows.”

Words are important in society. While early film audiences went to see “moving pictures” – which then became nicknamed “movies,” serious film lovers and literature devoted to motion pictures as an art form, rarely use the term moving pictures and never refer to them as movies. “Film,” or “cinema,” defines a more thoughtful, serious consideration of the field.

So what do we now encounter in news offerings through our media channels?

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The Quiet Environmentalist

Grazing on Oregon's Public Lands

By Andy Rieber



Range ecologists are finding that in many ways grazing, practiced responsibly, is highly beneficial both to plants and wildlife.

If you look at a map, and run your eye along Oregon's straight-edge southern border to the point where Nevada and California meet beneath it, and then travel slightly north and east, you will see a chain of small, unremarkable dry lakes indicated. This area is flanked to the west by the fertile Warner Valley, the narrow, desolate Guano Valley bordering it to the east. Northward, it is abutted by the sprawling Hart Mountain Antelope Refuge. This remote expanse of territory, administered by the Bureau of Land Management, has no particular name of its own. Locals simply call this "the Desert."

Aside from the lake beds, a good map may also show a number of dotted-line dirt roads, ranging from decent to fictional, winding through this far-flung district. It may

watch first light touch the reference points that these concentric topo lines suggest.

It is five a.m. and the hard blackness is softening to gray. In the gathering light, looming outlines emerge of a jagged canyon rim. Down canyon, and rising from the valley floor, the light illuminates peculiarly tilted upthrusts where eons ago the earth buckled and heaved, hoisting great slabs of the prehistoric ground high in the air, like tilted tables. This is not mountain country, exactly. It is the broken face of the southeast Oregon desert. Ancient and austere, it is a vast, unadorned starkness.

An observer located on the east rim of Fisher Canyon this morning might also be able to discern through the pale darkness a slow, stately procession making its way across the valley below. As dawn approaches, what might have

looked like a winding black snake is revealed to be a serpentine stream of the backs of red and black cows, flanked by riders on horseback. As they approach, the cows' low calls for their calves and the occasional shout from a cowboy ring out echoing in the huge space between the buttes.

This morning, John O'Keeffe and six day workers are moving about five-hundred head of O'Keeffe's Angus-Hereford cattle to new pasture. They have been riding since four-thirty a.m., to make the most of the cool morning hours when the cattle will move comfortably and willingly. Now, they are about to ease their train of mama cows and bawling tag-along calves through a gate into what is called the Mud Flat pasture, where fresh forage awaits.

O'Keeffe is a public lands rancher. In the spring and summer months, he turns his cattle out on a BLM allotment, for which he has a grazing permit.

The permit entitles O'Keeffe to a certain number of animal unit months, or "AUMs," per allotment, with an AUM equaling one month's grazing for a cow and her unweaned calf. To maintain his permit, O'Keeffe must respect stocking limits, turnout and removal dates, pay annual fees, rotate

his cows from one pasture to another, and keep facilities such as fencing and water sources in good order.

Active, compact, and industrious, O'Keeffe approaches ranching with the devotion and discipline of a Buddhist monk. Three a.m. wake-up calls and eighteen hour days are not infrequent on this outfit. And though his dour, common-sense talk doesn't usually wax toward the poetic, it is clear that for him, ranching is not just a way to make a living. It is a way of being connected with the living world around him. Riding out through the fragrant sagebrush on a recent morning, he confided, "I think of all those people sitting in rush hour traffic right now, and I feel like I'm getting away with something."

O'Keeffe grazes fifteen BLM pastures on the Desert. Each year, several of these are "rested," and not grazed. On the others, cows are carefully rotated from one pasture to another from March through August, staying long enough to eat some, but not all, of the grass. O'Keeffe works closely with Les Booth, the local BLM Range Conservationist, or "Range Con," to make sure his stocking levels and rotation schedules make sense in the current forage conditions, which in the erratic east-Oregon climate can change radically from year to year.

Les Booth is a hard man to catch at his desk. His real office is out on the grazing allotments, and he can occasionally be seen at the Adel Store picking up a coffee on his way out to the Desert to do range monitoring. Summer is his busiest time, and he spends it covering countless miles on the Desert. His government pick-up is thick with alkali dust.

"In the spring and summer and fall, I try to be out there at least three to five times a week," says Booth.

Yet Booth is not out on the Desert just for the benefit of ranchers. A Range Con's job is to see that all of the multiple uses of the public lands—grazing, wildlife, recreation, wilderness—are tended to. Explains Booth, "We go out there, we communicate with [ranchers], we make sure they understand what the rules are, and that they're managing the public lands for the benefit of the resource... There's a whole list of things we worry about besides just the grazing, and we try to protect all those resources while allowing the rancher to utilize the range."

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Warner Valley rancher John O'Keeffe regularly moves his cattle to let grasses rest and grow.

PREVIOUS PAGE: On the move—Cattle line out and head for fresh grass.

PHOTOS: ANDY RIEBER

even indicate by means of lines that the topography of this area is varying and changeable, but it is doubtful whether it will give you any real impression of the landscape's character, unless the map is in your hand, and your boots are planted on its alkali soil. So situated, an early rising visitor might

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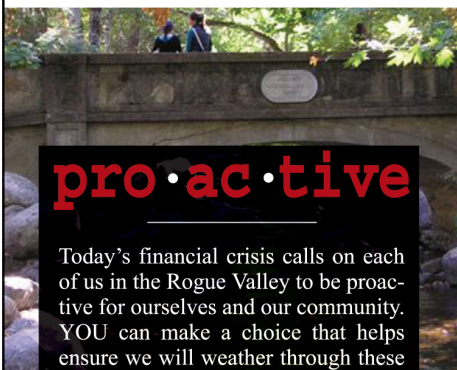
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Jefferson Almanac

Lara Vesta

Wild Carrot

"What will you do with your one wild and precious life?" —Mary Oliver

On this night the rain has come, and early autumn blows the petals from the sunflowers. Maybe by the time this writing is published we will have experienced that brief return to summer so blessedly common in Oregon. Maybe not. And so, I think of endings. TS Eliot says in my beginning is my end, and Albert Goldbarth in his wildly beautiful essay "After Yitzel", says nothing ever really ends, or if it does end then the impulse is to make it again.

To redo, do over, re-nova.

Again.

And what if there is no again?

I just began the fall semester at Pacific University, and the Associate Dean's speech during the Convocation ceremony addressed reinvention. "Somewhere, something incredible is waiting to be known," said Carl Sagan. Where do we find the incredible? Does it only exist after we become the person we always wanted to be? Or is the incredible with us always, breathing on our necks moment to moment. Not in the creepy way, but in that deeply sensual soul stirring delight that draws our attention closer to the present. To the gift that is, in fact, our most possible life.

Here is the secret: we are living it already, that life we always wanted.

Here's another: As I write this I have Ella Fitzgerald making music with her lips some fourteen years beyond the grave, and a glass of 2008 Pinot Noir, fermented fruit now two years off the vine, is waiting at my right hand. The air smells like the newest earliest rain I spoke of in my first line, but the sky clears now, it is dusk, the drops have vanished in thirsty soil. Tomorrow promises dry clouds and sun. This is ending, this is change. How attentive can I be to the gifts and loss of every moment? "Time passing

passes on sadness," said poet Marvin Bell at the last reading of my last ever, most beautiful, MFA residency in 2007.

What is that tug in the chest? When I draw things down to the center, I feel the miracle of my breath (12 to 20 miracles per minute in an adult, more for children) the taste of garden thyme, the tap of my fingertips against these keys. When I recognize the sense of passing, all sensations are enough. Another breath here. We eat with breath the measure of our days. With that in mind, we maybe are enough, already,

as we are. Why then do we reach against the moment? Stretch to the incredible beyond? Is the possible ever elusive, or does it wait for our honor in the hidden places of our breathing, our beating hearts? Does it wait, simple and small, for our notice?

A Story: I miss you southern Oregon. I dream of you here in Portland's concrete wet. When I visit I know the relief of the familiar: small towns, madrone trees, the unconscious naming of rivers and of plants. I grew in your woods and streets. I was your neighbor, your infatuated child. Even in the press of adolescence, my adoration was—for the wild places, the deep creek canyons of Wimer, the burnt summer grass on Ashland's hills—complete.

Why then did it take time and distance to bring me closer?

Another Story: I have let Queen Anne's Lace grow up in my garden. It occupies a space in the yard we call the urban meadow, a rich green place rife with native plants and weedy specimens. The cats and children love to sit there in the tall and browning grasses, reading books or staring through the hazel leaves at open sky.

Queen Anne's or Wild Carrot is a weed. Its sweet umbels toss along the roadsides from Ashland to Portland and beyond. The commonness is perhaps one reason for it being overlooked as a desirable garden

We eat with breath the measure of our days.

CONTINUED ON PAGE 11



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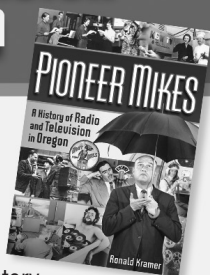
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Theater and the Arts

Molly Tinsley

Scars on the Earth

A*merican Night: the Ballad of Juan Jose* is an astonishing piece of theatre. Created by Richard Montoya and Culture Clash, it represents the first installment on the American History plays commissioned by the Oregon Shakespeare Festival. Under Jo Bonney's direction, its comic scenes flash by like an up-dated "Laugh-In," pushing wild irreverence to the point of surrealism. But the play is much more than fun and games, liberally sprinkled with little-known scraps of U. S. history as a bonus. It probes to the heart of the human experience.

Through the jumble of historic cameos and reenactments trudges Juan Jose (the matchless René Millán), an ex-policeman from Mexico, on the run from a corrupt legal system and vengeful drug lords. Granted asylum by the United States, he must pass his citizenship exam so that the wife and newborn son he left behind can join him. Exhausted by the physical ordeal of his escape, he falls asleep memorizing his exam flash-cards and embarks on a different kind of journey, "a spirit dream," which arouses serious doubts about the choice he has made.

The dream begins outside Mexico City with the signing of the Treaty of Guadalupe Hidalgo, which ended the Mexican-American War and ceded half of Mexico to the United States. Except for a foray north—and backwards in time—to intercept the Lewis and Clark expedition, which first unveiled the West to U. S. ambitions, Juan's spirit travels this lost land. It imagines Texas in 1918, where there's a "whole lot of heat and hate," then a World War II Japanese internment camp in Nevada, then Berkeley, California, in the 1960's and the docks of San Francisco in the 1930's.

The dream ends in contemporary Arizona, where Juan will be taking the citizenship test in the shadow of Sheriff Joe and a crowd of angry "Christians." That these western states, along with New Mexico, Utah, and portions of Colorado, were

once part of Mexico adds ironic undertones to their rallying cry, "We want our country back!" It should also serve as a reminder that the adjective "American" in the title applies to two whole continents, not just one greedy nation to the north.

As a dream, *American Night* is shaped by the unconscious mind; its structure is associative rather than logical. The excellent ensemble, led by Culture Clash's Richard Montoya and Herbert Siquenza, plays multiple roles, allowing characters from Juan's "real" journey to pop up then shift shapes in his spiritual one. His wife Lydia particularly (the amazing Stephanie Beatriz) appears in various guises along the way to stir ambivalence about his purpose. Just as the unconscious honors no rules of space and time, designer Neil Patel's magnificent, endless rear wall of corrugated metal splashed with Shawn Sagady's projections allows locations to shift in a heartbeat, and anachronisms abound. Fifteen-year-old Sacajaweah, for example, sports striped leggings and a retainer.

Eventually Juan's real struggle in Arizona intrudes on his flashcard fantasies, and dream slips into nightmare. Mobs shout, "Send 'em back," while Sheriff Joe arrests Juan for buying a piñata. His resolve crumbles—he may need U. S. citizenship, but he sure doesn't want it—and he finds himself adrift on a raft in the Caribbean. Buffeted by a chaos of competing forces, he becomes a sort of Everyman, an emblem of human survival. As such he conveys a history lesson that is far more incisive than the smattering of information in the play's individual vignettes.

Viola Pettis and her humanitarian work are sketched in with the broadest of strokes, and if you knew nothing about Harry Bridges going into the play, you won't know much more coming out. The real message about history in "The Ballad of Juan Jose" is in the medium, the waver-

ing, disjointed, irrational structure. Though high stakes propel Juan's life-or-death escape from Mexico, he has been drifting all along, because that's how we humans live: we bob around in the unfathomable currents of history, our sense of control and purposeful progress an illusion.

History is the communal dream from which we can't seem to awaken. *American Night* spreads it out onstage, scrambling times and locations in order to highlight the repetitions, the inescapable common denominators. Of what importance, for example, is chronological order when the Japanese internment camp at Manzanar will simply be reborn decades later as Guantanamo? Is there a big difference between the *Koran* of an Islamic fundamentalist and a missionary's *Book of Mormon*.

Borders, which a final projection labels "Scars on the Earth," emerge as the myth that sabotages historical progress. Imaginary and arbitrary, borders afford phantom protection while spawning other myths, like "national security" and "the others," outsiders. "Others" are the prime justification for guns, which are brandished in every scene of *American Night*.

The heroes in this play ignore borders. Viola Pettis crosses lines of nationality and race; so does Ralph Lazo, the Mexican who joins his Japanese friends in Manzanar. Union organizer Harry Bridges, an Australian outsider, breaks down barriers of class. Meanwhile the villains, like Sheriff Joe and the missionary Mormons, enforce borders and their subtext of otherness.

The deeper message of *American Night* depends on the full-blooded humanity of Juan Jose, its straight man, who Millan embodies brilliantly. In the midst of the anecdotal flux and the most bizarre comedy, Millan lays Juan's vulnerabilities bare. His longing to reconnect with wife and son is palpable. He compels us to see Juan Jose as he wishes to be seen, not as a man who crossed the line but as simply a man—a wanderer like the rest of us, in search of a safe place to belong and create family.

Playwright Molly Tinsley taught literature at the Naval Academy for twenty years. Her latest book, *Satan's Chamber* (Fuze Publishing) is a spy thriller featuring a female protagonist.

Tuned In *From p. 5*

Increasingly, they do seem to me to be news "shows." In the same way that hawkers along the midway at a carnival traditionally needed to outdo one another's blandishments ("the world's most intelligent three-headed goat") to motivate audiences to buy tickets to their entertainment as opposed to the one in the next tent, the plethora of media content available to us every day has caused news offerings to increasingly be treated as entertainment that compete with true entertainment as well as other news efforts. News has, increasingly, become a "show."

The networks still tend to hold to the use of the word "program" to describe news offerings. That is the case at NPR, for example. Local stations which are thoughtful about such matters still, I hope, think about that as well – just as I slapped my own wrist when I misspoke about the *Jefferson Exchange*. But I think we're gradually losing that fight, an assertion made clear when the current dictionary defines the word "show" to include radio and television content.

It has always struck me as a significant oddity that cinema, as an art form, is an es-

tablished course of study in many college-level curricula, and seems to have always warranted serious critical attention whereas radio and television has seldom attracted serious critical attention and college coursework about radio/television has focused on teaching what buttons to push as opposed to the concepts of programming content. It seems to me to have largely revolved around the words involved. Film uses a more sophisticated name, film or cinema, and audiences pay money to attend. Radio and television is not only perceived as polluted by commerce, reflected as advertising, but compounds the case for ignoring its artistic and information goals by labeling that work as "shows."

Words signify a great deal. Advertisers sweat bullets over word choice in designing their advertising. Yet, radio and television stations often casually label their programming "shows" in a much more cavalier fashion. In news, I think that is both thoughtless and, ultimately, detrimental for our society.

Ronald Kramer, Executive Director

Almanac *From p. 9*

plant, though the root is edible in spring, and the flowers and seeds have long been used as a method of effective herbal contraception (for reference, see Hippocrates). The oil from wild carrot seeds repairs the skin after too much sun exposure, and the flowers themselves attract predatory wasps and increase pollination of nearby flowers.

I never noticed Queen Anne's Lace until a few years ago. Like many wild plants, its ubiquitous nature defined its use as minimal. But in the past years I have come to appreciate and love its dance. I welcome it close. It is non-invasive, integral and adds a wild refinement to our city yard. Its seeds close up into birds nest shapes that hold, often, a praying mantis. A ladybug. Why didn't I ever before press my fingers into the soft barrels of seed? Why didn't I ever look closer?

The incredible is here, with us. It is in what we choose to see. If we cannot make

again the moment, if we cannot live the place or love the person or have the work shaped to our striving, can we pause and wake to wherever it is we are?

In her poem *The Summer Day*, Mary Oliver says:

"I don't know exactly what a prayer is.
I do know how to pay attention"

At this summer's end, at the turning within, attention—to the holy, the common, the brief details of this living—may be all that we have. And all we ever need.

Lara Vesta lives, writes and parents in Portland, but her heart will ever call southern Oregon home. She is an Assistant Professor of English at Pacific University, and co-creator of Moon Divas, an organization dedicated to fostering teaching-learning communities for women of all ages.



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Inside the Box

Scott Dewing

How to Buy a Computer

I swore I'd never write a "how-to" column. But like many things I swore I'd never do—such as The Macarena or shots of tequila (the two occurred temporarily)—I'm going to break my vows and do a "how-to" about buying a computer. I hear your question: "Do you think I'm a frickin' idiot?" No, I don't. I've bought thousands of computers, so trust me when I tell you that a high IQ is not a pre-requisite. I'm doing this because I get asked 10,000 times a year by colleagues, friends and family what computer I recommend they buy.

I usually have no idea. I could tell them what kind of computer *I* would buy. The problem with that is the computer I would buy and the computer they need are probably two very different things. The best I can do is tell people how to go about figuring out what computer is best for them.

First and foremost is money. How much money do you have to spend on a computer? This has a lot to do with what kind of computer you're able to get. If you're a college student whose budget dictates that going out for dinner is walking down to 7-Eleven for a chili dog, you're not going to be able to afford the Alienware Area-51 ALX gaming PC. You probably wouldn't be able to afford that kind of high-end gaming computer even if you walked down to the 7-Eleven and robbed it. (DISCLAIMER: I'm not actually advocating this or the committing of any other crime as part of my "how-to" steps.)

Now, if you're flush with cash, send me \$100 then continue reading. Being wealthy is no excuse to go out and buy the most expensive computer you can find. If money is not an issue, you should follow the same process as the poor college student—minus the trip to 7-Eleven because you would probably have trouble finding a parking spot for your Cadillac Escalade—

and budget how much you should spend on a computer.

How much you can or should spend leads us to another important question you need to answer before buying a computer: What are you going to use the computer for? This is important because you don't need a \$5,000 computer to surf the Internet and send/receive email. You can

do that just fine with a computer that is a tenth of the cost. Computers are tools and should be treated as such when you're deciding what you need. In other words, you don't go to the hardware store and buy a sledge

hammer to nail a picture hook into the wall. Let the tool fit the need.

Make a list of what you intend to use your computer for. If you're just using it to surf the Internet, send/receive email and balance your checkbook, a lower-end, entry level computer will do the trick. If you intend to work with digital photos, then get a computer with a better processor. The processor is the GHz thingy. The higher the number, the faster the processor. You'll also want some more RAM. RAM stands for Really Awesome Memory (okay, I made that up) and you want your RAM to have a GB after it. GB stands for Gigantic Bucket (made that up too). You want a GB of RAM for your mid-range computer. As with the processor, the higher the number the faster the computer. You'll also want a faster hard drive. A 7200 RPM hard drive is pretty fast, but a 10,000 RPM will cook the potatoes almost twice as fast.

If you're planning on using your computer for gaming, you'll need to bump up the numbers for the GHz, the RAM GB and the RPM. You may even consider getting two of the GHz thingies. You will find that there is a direct relationship between how high these various numbers are and how high the price tag is for your com-

“
Computers are tools
and should be treated as
such when you're deciding
what you need.”

puter. Just to clarify, I mean real gaming not Solitaire. Real gaming usually involves weapons and killing people. So if the games you play on your computer doesn't involve shooting people, your likely not in need of a "gaming" computer.

As for peripherals, get a flat panel. It's much nicer, take up less space and you won't throw your back out lifting it up. Just as with the computer itself, let the tool fit the need when it comes to the monitor. Unless your eyesight is really bad, you don't need a 50-inch plasma screen to compose an email. A 17 or 19-inch display will be just fine. If you're working with photos and/or video, then a larger display is useful. A wireless keyboard and mouse are worth the freedom they offer. Get a DVD burner and a printer. If you think you're going to do a lot of printing, get a laser printer. Laser printers are more expensive than their ink jet counter parts but you'll save that cost difference in consumables (toner for laser printers and ink cartridges for ink jet printers). Get a scanner if you have pictures and/or documents you want to scan. If you don't have items for scanning right away, your scanner will become lost amongst piles of mail and bills.

Lastly, there's the question of what brand of computer to buy. Here's something you need to know: for the most part, all major PC manufacturers use components from the same manufacturers (such as Intel). So what brand you get will be a matter of price, brand reputation and preference. It's like with pick-up trucks: some people like Ford while others prefer Dodge. There are differences, but in the end, they can both tow a boat just fine. What matters is that you got a truck and not a tiny hybrid car to try and do the job. Let the tool fit the need. Computers are no exception.

Scott Dewing is a technologist, teacher, and writer. He lives with his family on a low-tech farm in the State of Jefferson. Archives of his columns and other postings can be found on his blog at: blog.insidethe-box.org

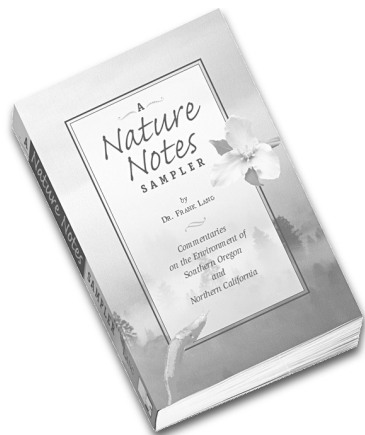


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Recordings

Paul Howell

Where Has All the Vinyl Gone?

Being one of the hosts of JPR's *Late Night Blues* and a singer/songwriter, I find myself wondering about the future of recording. From 1920 till 1988, vinyl was king; it came in the form of 78 rpm, 33 $\frac{1}{3}$, and 45's. As early as 1968 around eighty-five different manufacturers had sold over 2.4 million cassette players worldwide, and in that year alone the cassette business was worth about \$150 million. The cassette had begun to challenge the vinyl disc as the most popular format and the number of LPs sold gradually declined while sales of cassettes increased rapidly. Record companies were releasing their product in both formats. Eventually the cassette tape and its ugly cousin, the 8 track, fell by the wayside in deference to CDs.

By 1988, for the first time sales of CDs were higher than vinyl. By 1989 the CD accounted for over 200 million units and the LP was beginning to disappear from record stores. In a world of record store closures and album sales slow downs, digital downloads have come to be seen as the once bright beacon in an otherwise troubled music industry.

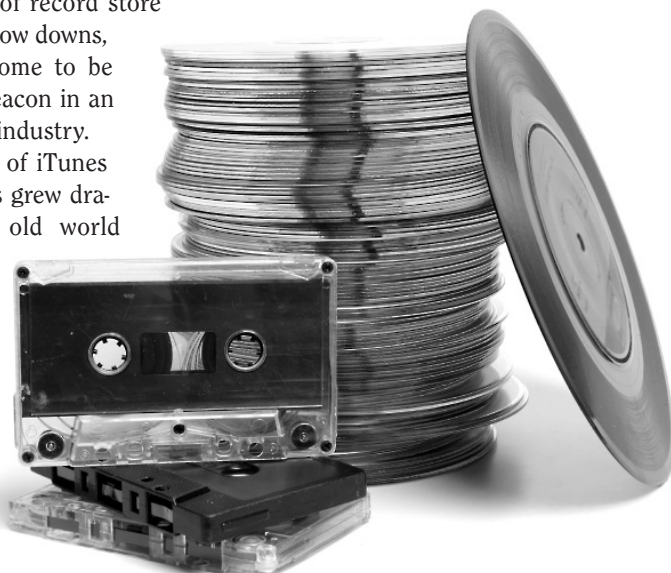
With the introduction of iTunes in 2001, digital track sales grew dramatically, upsetting the old world order of album sales in stores. Total album sales were slashed in half, with U.S. music sales revenue plunging more than 40 percent in a decade, according to the Recording Industry Association of America.

The digital age, with automatic downloading of individual songs, seems to be suffering its own woes. "It's certainly not a pretty picture," said Mike Dungan, president and CEO of Capitol Records Nashville. "The really disturbing part of this to me is the flattening out of individual digital track sales. That to me looked like the way of the future, even though it's not a business model we all embrace wholeheartedly." Record companies were slow to embrace the new model, which required a trade-off from roughly \$10 in profits for a complete CD to about 70 cents for a single song's download.

The figures don't mean that people listen to less music, but their habits are continuing to evolve to tune into ever-widening options to enjoy the music, according to David Bakula, senior vice president of analytics at Nielsen Entertainment.

"There are mobile applications that

In a world of record store closures and album sales slow downs, digital downloads have come to be seen as the once bright beacon in an otherwise troubled music industry.



allow people to listen wherever they go, streaming services where people pay a monthly service for all-you-can-eat, (and) more availability of things like satellite radio," said Bakula. "I think consumption of music is at an all-time high; it's just how best to measure that consumption, and how we measure success in general in the new world.

The question is not only about how a listener consumes music, but perhaps more importantly, how does an artist promote his own music in this climate? With so many avenues and media streams, and the wider preferences of audiences, the choices are many and daunting.

So you see, as a musician and a promoter of The Blues, I am curious about how people like me are going to promote both their music and that of other artists. The days of browsing the record stores and amassing multiple albums to suit ones every mood seem to be dwindling. We now have single digital tracks that can be sampled online – no need to walk to the local record shop and thumb through albums one at a time. Of course I think there is still a need for that tangible connection to recording artists one gets from holding the album, checking out the cover art, and reading the liner notes.

Ironically, sales of vinyl records are on the increase, up 10 percent over last year as that niche enjoys a renaissance among a generation of teens whose parents were raised on CDs. Maybe there is hope?

I'll leave to ponder that question.

Paul Howell hosts *Late Night Blues* on Saturdays at 10pm on JPR's *Rhythm & News Service* and at www.ijpr.org.

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LEFT: Pastoral aesthetic-wooden granary, Adel, Oregon. RIGHT: Well-managed grass means abundant wildlife, sustainable ranches, and flourishing rural communities.

The Great Debate

In recent years, public lands grazing has become the focus of intense debate. Like water, grass is a renewable resource. If managed properly, it will flourish, but it can be degraded and destroyed if overused. Critics claim that ranchers chronically abuse public lands by overgrazing. They maintain that grazing promotes invasive species of weeds, and that the presence of cattle negatively impacts habitats and threatens the existence of native wildlife.

With an abundance of negative allegations in the air, it isn't surprising that people have come to wonder whether grazing public lands is a wise use of a precious national resource. Open spaces, wildlife, healthy habitats and fresh, abundant water are among the things we value most. Yet recent research in the field of range science is reshaping the terms of this debate. Range ecologists are finding that in many ways grazing, practiced responsibly, is highly beneficial both to plants and wildlife. Good grazing, they argue, is an environmentally superior arrangement to no grazing at all.

This interesting trend was recently noted by renowned journalist Michael Pollen, who in his groundbreaking book "The Omnivore's Dilemma," observed: "In fact, a growing number of ecologists now believe the rangelands are healthier with cattle on them, provided they're moved frequently."

Alongside this scientific discussion, a moral discourse is also taking shape. Distinct from a "must not touch" approach to environmentalism, many people are redis-

covering a classical form of conservation that promotes fruitful interaction between ecosystems and human communities, and maintains that there can be an important role for the human element in supporting flourishing rangelands.

A History of Grazing

Grazing has not always been kind to the range. Prior to 1934, our public lands went largely unmanaged. Homesteaders, itinerant sheep herders, and cattle barons all ran vast numbers of livestock in common on the unfenced range. In a classic playing out of the tragedy of the commons, these stockmen frequently followed the destructive principle that they ought to use all available grass, lest it be consumed by the neighbor's livestock. When the grass ran out, these early stockmen simply moved on. The effect of this "first come, first served" approach to public lands use was egregious overgrazing.

Since then, two major changes have reshaped the way we use the public range. One is the Taylor Grazing Act, which passed in 1934 to regulate grazing and restore the beleaguered ranges. The Act introduced a system of dividing public lands into grazing districts, which were further parceled into grazing allotments for individual ranchers, such as those O'Keeffe has a permit for. BLM Range Cons like Booth now work with ranchers to ensure that each allotment is maintained in good health.

Second and more recently is the emergence of the field of range science. Many people don't realize that just as marine bi-

ologists study complex marine ecosystems, range scientists are people who specialize in the biology of the ecosystems of grasslands. They are typically not ranchers. They are more likely to be university professors, government employees, or private consultants. Les Booth, who holds a master's degree in range science from Colorado State, has a background in plant ecology, soil science, wildlife biology, and surveying.

The emergence of range science as an academic discipline has brought a greater understanding of how grazing can be practiced sustainably, and at what numbers. "There's been a time of much higher stocking rates early in this century when range science wasn't as well understood, and it's good that those days are past," observes O'Keeffe. "We've had huge reductions in numbers since that time."

But range science is also exposing some very positive relationships between grazing, wildlife, and plant life. Far from what people have long assumed, grazing may well be part of the answer to preserving our treasured rangelands and the wildlife they support.

About Grass

How can biting a stand of bunch grass be good for it? In quite a number of ways, as it turns out. Dr. Wayne Burkhardt, Professor Emeritus of Range Science at the University of Nevada, Reno, has spent a career exploring the answers to this question. Recently, he explained four surprisingly intuitive ways that grazing can help the range flourish.

Grazing stimulates growth

When a grazing animal bites off grass, the action stimulates growth in the plant. The effect is similar to mowing your lawn. Most of us are well acquainted with the fact that routine mowing stimulates, not suppresses, grass growth. (Hence the constant need to mow.) But why should cutting or biting grass have this effect? First, trimming grass at a moderate height delays the seeding out of the plant, so it can put its energy into growth. Second, trimming grass keeps down dead stems and leaves that can accumulate and choke new plant growth. It is true, ungrazed or uncut grass may look taller than grass that has been grazed. But this does not imply that the grass is more vigorous. Like a cemetery plot that has been left untended, much of this matter will be dead overgrowth, known as “litter.”

Says Burkhardt, “It’s unhealthy for plants to stagnate and accumulate in their own excess organic tissue. You tie up nutrients in that litter, when it is taken out of the soil. Grazing is one of the mechanisms for recycling nutrients back into the soil.”

Ultimately, by the same simple logic that recommends deadheading flowers, rotational grazing facilitates removal of dead matter and promotes new, live growth.

Grazing makes plants more nutritious and palatable

Many people assume that wildlife is most abundant where there are no cattle. Yet ranchers have long observed that deer, elk, antelope, and other grazers follow cattle, and are often more abundant on grazed ranges [Anderson and Scherzinger]. This may seem counterintuitive, since wild grazers would appear to be in competition with cattle for grass. But by extending the growth phase of bunch grasses, prolonging the period before grass gets rank and tall and goes to seed, cattle grazing makes these grasses more palatable and nutritious for all grazers, thereby improving the quality of the forage.

A similar preference for “grazed” plants should be familiar to anyone who has ever raised a garden. As plant eaters, we humans also favor tender green shoots which are sweet and rich in high-energy protein. But who has not left his garden for a two-week vacation, only to find that upon returning, the

lettuce and herbs have grown tall, leggy, and have seeded out? The lettuce is now bitter, the parsley woody, the basil tough and fibrous.

Yet a well-tended lettuce or parsley or basil plant can be judiciously “grazed” all summer, and continually provide sweet, tender shoots. Likewise, rangeland grasses that are judiciously grazed can continue to attract wildlife with more palatable, nutritious, growth-stage forage.

Grazing reduces fire

When range fires occur, they destroy essential habitats for important sagebrush steppe species like sage grouse and pronghorn antelope. Dry, dead plant matter burns hotter and faster than living plant matter. And the more dead litter there is, the hotter a fire can get. Because grazed range has a much lower accumulation of these fine fuels, fires are less frequent and less intense on rangeland where grazing occurs. [Davies (1)].

Obviously, fires cannot be entirely eliminated. But researchers have also found that grazed range that does burn is much less likely to come back as invasive cheat grass, compared to burned ungrazed range. [Davies (2)]. This is because range that has been grazed has fewer fine fuels, and therefore does not burn as hot. Less intense fires are less likely to entirely destroy the root system of bunch grasses, while hotter fires are more likely to destroy the entire plant, opening the door for cheat grass invasion.

Ranchers like O’Keeffe also play a direct role in fire prevention. As on-site custodians of these ranges, they can respond rapidly to a fire, preventing large-scale devastation. In a similar way, ranchers have often spotted and eliminated outbreaks of noxious weeds, such as medusa head and pepper weed, long before they become intractable monocultures.

Grazing is part of a natural biotic system

“Grazing is not something man invented,” emphasizes Burkhardt. “It is not an insult to nature. Grazing and the use of grass is a natural, fundamental process in the biology of the Earth.”

The fossil record shows that the native grasses on these Great Basin ranges evolved

at a time of heavy grazing pressure during the pleistocene era [Burkhardt]. During that time, numerous large grazing herbivores—mammoths, camels, horses, bison—so-called “megafauna,” roamed these ranges.

“[R]ange grasses evolved with grazing pressure,” says Burkhardt. “The pleistocene megafauna evolved along with those plants in a natural grazing system. The lack of large grazing animals on this landscape is an anomalous condition. To think that livestock grazing is an insult is utterly amazing, if you spend a little time reflecting on things.”

Burkhardt stresses that in a world where industrial agricultural production has become the norm, grazing represents the last truly natural food production system, requiring no inputs of fertilizers, herbicides, or fossil fuels.

“Grazing performs a function, a positive function, for the maintenance of plant communities. That’s not to say that grazing in certain ways can have bad effects on our plant communities. It certainly can, if grazing isn’t done in the proper way.”

What, then, is the proper way to graze, in order to reap the benefits that grazing potentially offers?

“We have to attempt to make our grazing systems mimic the kind of system that these plants evolved under,” Burkhardt explains. Hence the employment of the rest and rotation system; it approximates a natural grazing system by allowing plants to rest, and by grazing them at different times each year.

As Burkhardt sees it, in the final analysis the issue of whether cattle are good or bad for rangelands is ill-posed. Rather, this is at root an issue of good or bad management. Poorly managed grazers can cause destruction to riparian areas and to grasslands. But well-managed cattle provide a sustainable, and in many ways, beneficial presence on the range.

The Simple Mathematics of Grazing

Adopting Burkhardt’s perspective, the relevant question is: What motivation is there to be a good manager?

People often forget that unlike other

natural resource users, ranchers are rooted to the land. Ranchers are, as O’Keeffe likes to put it, “in this for the long haul.” Where they graze is also where they live, and often have lived, for generations.

For O’Keeffe, the need to care for this range is as simple and obvious as a desert dweller’s need to prevent the fouling of his well. In either case, care of a vital natural resource is the key to ongoing existence.

O’Keeffe’s cows, like his father’s and grandfather’s, must come back to the Desert year after year to graze, nurse calves, and breed. Through the rest and rotation system, the cattle graze the range, but also allow the grasses to rest, set seed, and store root reserves. This well-managed grazing system creates a chain of sustainable growth and regrowth. But if O’Keeffe overgrazes this range, the chain will break. Without abundant summer grass, O’Keeffe’s cows wouldn’t be able to feed their calves, or even at some point, themselves. In plain economic terms, several years of abusing this range would spell disaster, and a quick end, for O’Keeffe’s operation.

Conserving Open Spaces

It is worth considering what would happen if, as some groups have advocated, this renewable resource were no longer available for grazing.

Ranchers like O’Keeffe would go out of business. No longer viable for agriculture, their ranches, which currently provide vital habitat to native wildlife, would inevitably be bought up by developers. As has happened in so many other rural communities, development would bring fragmentation of the landscape. New roads, power lines, sceptic systems, and the inevitable proliferation of three-acre ranchettes and vacation homes would be carved out of the sagebrush. Sage

grouse and antelope would have to find new homes, away from the spread of civilization.

Habitats are not the only thing that would be lost to development, if public lands grazing were to end. Ranches like O’Keeffe’s are a vital, living part of the fabric of Lake County history. But pre-planned communities of cookie-cutter ranchettes and mobile home houses destroy the beauty of these pastoral, agrarian landscapes.

Today in the Warner Valley, a traveler can still pass a hundred year-old barn, or spy sandhill cranes wading in the irrigated meadows in springtime. At harvest time, they can see bales of hay in symmetrical ranks casting long evening shadows across the pastures, or perhaps see a cowboy’s horse hitched at the Adel Store, patiently awaiting its owner within.

The pastoral has a value all its own. Ending public land grazing would destroy important habitats, and eliminate a sustainable, regional food source. But further, if these historic ranches are sold, subdivided, and developed, the exceptional beauty of Lake County’s remote rural landscapes, and its untamed pastoral aesthetic, will be irretrievably lost.

Day’s End

The sun is setting on the Desert. Accompanied by Skinner, his ebullient border collie, O’Keeffe is putting out salt and opening gates among the deepening shadows, preparing for yet another move in the morning. In the middle distance, curious pronghorn antelope observe his movements. These fellow grazers are a ubiquitous presence on the Desert, their slender silhouettes punctuating the wind-scoured skyline. This fleet armada turns suddenly about, exploding in effortless motion. Skimming the sage, their white sterns flash in the mellowing light.


Other creatures make their living on this range. It is not uncommon to meet an avuncular badger, trundling about his evening business. Or to spy the mottled backs of sage grouse, as they bob and weave their way through the brush. Above all—and at the root of all—there is grass: bowing on delicate stems in the breath of evening air.

John O’Keeffe doesn’t have a bumper sticker on his pick-up that advertises his love of this Desert. If he did, what would it say? That this land sustains him, and his family? That it is his past? His future? Or perhaps that this rugged world of sagebrush and antelope is all he has ever lived, or hoped to? The dried mud and thick alkali dust adhering to his pick-up, accumulated over countless days of tending to cattle and range, say these things in their own way, quietly.

The O’Keeffes and the other ranchers in the Warner Valley are a part of this landscape. They are a part of its history. They are a part of its rhythms. They are a breed of quiet environmentalist, maintaining a way of life that is inextricably linked to the well-being of the land. In the busy din of sloganeering, it is easy to miss this intimate connection between people and landscape.

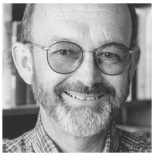
But out on the rim of Fisher Canyon, where the last of the evening light is being gently extinguished, quiet sounds have a way of speaking with great voices. No map can tell you who has cared for this range for a hundred years. But the whispering grasses know, and they will tell you, if you are listening.

Andy Rieber is a free-lance journalist. She holds degrees in philosophy from Smith College and the University of St. Andrews, Scotland. Adel, Oregon is her home. Contact her at anrst24@yahoo.com



A part of the landscape — John O’Keeffe, accompanied by his border collie Skinner, watch the sun rise over the Desert.

PHOTO: ANDY RIEBER



Nature Notes

Frank Lang

The Road to Geezerdom

This Nature Note is going to be a little different. The topic is about Nature all right, but not about outdoorsy, birds and the bees, poop in the woods nature, but human nature and what happens to us on life's journey from conception to the grave. We bumble and stumble along guided Mom's and Dad's genetic contributions, molded by culture and environment, buffeted by the chaos of random and non random events. Along the way, we frequently see signs, some large, some small, that we are on the road to ... Geezerdom.

My companion on my recent trip to Waterton Lakes National park pointed this out to me. "You know," he said, "that you are on the road to Geezerdom, when best friends give advice, and your reply is, 'You can't tell me what to do!'" "Whoa," thought Nature Notes, "the Road to Geezerdom?" How far down the Road is he? Surely there are signs along the way."

Now the on-line edition of the *Oxford English Dictionary* defines "geezer" as a term of derision applied especially to men, usually, but not necessarily elderly - a chap, or fellow. Nature Notes has never been called a geezer to his face. A curmudgeon, yes, but geezer? No. He has, however, referred to others, often in an almost affectionate way, as old geezers. A young geezer, some how doesn't seem right. Punk does.

Jim Henson's puppets, Statler and Waldorf have raised the state of geezerdom to near celebrity status. Statler is the taller, thinner one. Round and roly-poly Waldorf has a wife named Astoria. Statler and Waldorf are both well dressed. Not all geezers are well dressed, however, and Nature Notes is pretty sure that a gradual disinterest in appearance is another of the signs

along the road to you know where.

A sudden liking for shoes that do not require bending over for putting on or lacing is a sign. Wearing neckties with a record of past meals is a road sign as is refusing to wear neckties at all. Personal hygiene no longer seems to be quite as important as it used to. Time to take a shower? No, I'll wait. I might get sweaty doing something right after. I'll shower after that. Time to floss and brush? No, I'll wait until I finish my coffee. Wait, it's almost lunchtime. I'll brush and floss, after lunch.

Find yourself wearing the same pair of socks for more than a day? Change your underwear everyday? No? It's a road sign,

buddy. Sleep in your underwear? Geezer! While we are on the subject of underwear, Nature Notes fails to understand why grown men still wear white underwear like their mommies made them do. Grow up guys.

There are other signs on the road geezerdom. Forgetting to zip up is not one of the signs, unless you notice and don't care. Forgetting to zip down however is a clear sign that you have passed beyond geezerdom to decrepitude.

We seldom refer to women as geezers. Nature Notes doesn't know if there are any Geezerettes out there, but he bets there are.

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University.

Not all geezers are well dressed, however, and Nature Notes is pretty sure that a gradual disinterest in appearance is another of the signs along the road to you know where.



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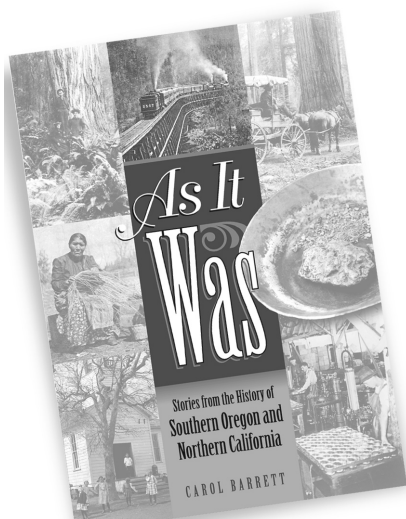
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As It Was

Stories from the State of Jefferson

Andy Maurer: Southern Oregon's Football Star

by Craig Stillwell

The town of Prospect, Oregon is a historic logging community located on the Upper Rogue River. Local football fans may also know it as the home of one of the most successful football players to come out of Southern Oregon.

Andy Maurer played football for Prospect High, earning All-American honors in 1966, before heading to the University of Oregon on a football scholarship. There, "Big Andy"—as he was called—played wide receiver and tight end. Getting even bigger and stronger, Maurer continued his career as an offensive lineman in the NFL, playing eight seasons for several teams in the 1970s. He played in two Superbowls: Superbowl IX with the Minnesota Vikings, and Superbowl XII with the Denver Broncos.

During his pro years, Maurer preferred to spend the off-season in Southern Oregon. Once he retired from *playing* football, Maurer began a new career *coaching* football, starting as coach at Shady Cove's grade school. Then he became the freshman football coach for South Medford High. In 1991, Cascade Christian High School in Jacksonville began a football program and recruited Maurer.

No doubt the high point of his 16 years coaching the Cascade Challengers came in December 2006, when his team won the Class 2-A State Championship.

Sources: Strange, Jennifer L. "Andy Maurer: From Quarterback to Community Leader," *Southern Oregon Heritage Today*, Vol. 8, no. 3 (2006): p. 14; Goff, Kevin. "Up to the Challenge," *Mail Tribune*, Dec. 3, 2006.

Posse Comitatus Comes to Medford

by Alice Mullaly

Mike Beach was a Portland, Oregon dry cleaning equipment manager who in the late 1930s became so concerned about government interference in the lives of people that he joined the pro-Nazi Silver Shirts organization. During World War II he was threatened with exile to the Midwest for his inflammatory statements. Then for years he was not heard from.

By 1975, when he came to Medford, Oregon to give a talk at the Armory, he was National Commander of a new group called the Posse Comitatus. Believing that the highest level of governmental power allowed under the Constitution was a county sheriff, Beach was trying to warn citizens of the dangers of the Federal Government.

In a speech to about 100 listeners, Beach managed to create a conspiracy theory that included the proponents of fluoridated water, the Council on Foreign Relations, zip codes, the Federal Reserve Board, Nelson Rockefeller, the Internal Revenue Service, Governor Tom McCall, Rhodes Scholarships, the CIA, and anyone who thought Ohio was a state instead of a territory.

Beach gathered hundreds of people in 48 states into his fold, but his bitter hatred of minorities led to the demise of Posse Comitatus in 1985.

Sources: Green, Maurie, "Posse Comitatus Head Anticipates Dictatorship," *Medford Mail Tribune*, January 19, 1975; Terrorism Knowledge Base, <http://www.tkb.org/home.jsp>.

As It Was is a co-production of Jefferson Public Radio and the Southern Oregon Historical Society. The series' script editor and coordinator is Kernan Turner, whose maternal grandmother arrived in Ashland in 1861 via the Applegate Trail. *As It Was* airs Monday through Friday on JPR's *Classics & News* service at 9:30am and 1:00pm; on the *News & Information* service at 9:57am following the *Jefferson Exchange*.

An Imaginary French Film

What a delight. Walking arm in arm
toward the artsy movie theater
that shows movies when they're American and films when they're French.
All those dark streets of Paris!
All those Parisians looking up at the moon, looking back
into each others eyes, looking up at the moon
and getting all turned around because what else is la vie but to look
at the moon once in awhile and then
smash! right on the kisser. Ah Love. Ah Paris when it's raining
and dark and I'm having popcorn in the dark,
watching the march of subtitles make their way across the shoulders
and breasts of actors from Lyon and actresses from Marseilles,
raised on farms but beautiful and moody like Warren Beatty was
when he turned eighteen and looked at the moon and cried.
He looked up with tears running down his cheeks
and cried *mon dieu!* Which means Jesus Christ! when you're living
on the West Coast and your great-grandfather knew people
who killed Indians so the world would be safe enough
to grow up poor with a single mother
who was a hero and a hammer. We can sit quietly
until the credits rise up like dust behind a horse and carriage.
I will look out across the sea of red velvet theater-seats,
all connected like a royal archipelago,
and your hair will be tied back like a dark cloud
or let down around your shoulders like its own kind of sea,
before walking home along a road that was very near, in fact,
very near the sea.

Matthew Dickman won the 2008 APR/Honickman First Book Prize, which resulted in the publication of his collection *All-American Poem*, from which this month's poems are taken. *All-American Poem* also won the Oregon Book Award for Poetry. Dickman graduated from the University of Oregon in 2001, and has received writing fellowships from The Michener Center for Writers at the University of Texas at Austin, The Vermont Studio Center, and The Fine Arts Work Center in Provincetown. He and his brother Michael have been profiled in *Poets & Writers* and *The New Yorker*. Natives of Portland, Oregon, Matthew and Michael Dickman will read at Ashland High School's Mountain Avenue Theater October 28, 2010. "An Imaginary French Film" and "Sad Little Outlaw" are used with permission of *The American Poetry Review*, Philadelphia, PA.

Writers may submit original poetry for publication in the *Jefferson Monthly*. Send 3-6 poems, a brief bio, and a self-addressed, stamped envelope to:

Patty and Vince Wixon,
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Please allow two to four weeks for reply.

Sad Little Outlaw

Tied to the tree, as I was, while my brother galloped
through the backyard, straddling a broom,
a plastic six-shooter in his hand.
I was always being left behind
in the mud, a bandage around my eyes,
until he reached out
just enough so that our fingers slipped apart
and he could ride away, calling out my name as the posse advanced.
But it wasn't really my name
with its biblical limitations, no, he called out Johnny!!!
Johnny, that all-American from Kansas and Iowa, that Johnny
from New Jersey and Queens, a boy
people will beat their chests for as the flag is being folded
into its triangle of pity.
I was a sad little outlaw for so long!
Knowing my brother would have to live
without me. That he would be alone
in our room at night, a sheriff's badge
pinned to his chest like a silver flower
blooming above his heart.

Saving the Lives of Shelter Animals: FOTAS Hosts the 19th Annual Puss 'n Boots Ball

By Peggy Moore

On Saturday, October 23rd, Friends of the Animal Shelter (FOTAS) will be hosting its 19th annual Puss 'n Boots Ball at the Historic Ashland Armory. This event has been voted the best Halloween party in the Valley for several years. The festivities begin at 6pm and include a catered buffet dinner by Quality Catering from Café Dejeuner (with vegetarian and non-vegetarian fare), dancing to the music of the Robbie Da Costa Band, a no host bar sponsored by SNYP (Spay/Neuter Your Pet) and a fabulous costume contest with prizes in a number of categories.

The Puss 'n Boots Ball is the major fundraising activity that FOTAS puts on each year. All the money raised at the Ball goes to support the Jackson County Animal Shelter. The Shelter is the ONLY animal shelter in Jackson County that accepts all "comers." They take surrendered animals and strays and last year over 1,700 animals were reunited with their families or adopted into new, loving homes. Since 2007, the Shelter has received NO GENERAL FUND MONEY from the County. All staff salaries, including those of the officers in Animal Control, heat, lights, water, food, medical supplies, medical treatments are funded entirely through license fees, impoundment fees, adoption fees and donations.

By popular demand, there will be a LIVE Auction with long time Ashland auctioneer Leslie Freeman presiding.



Revelers and of course, Frida Kahlo and Diego Rivera at the 2009 Puss 'n Boots Ball.



PHOTO: HELGA MOTLEY

Some items up for auction include an animal themed handmade quilt donated by Maggie McCartney, a stay at Ashland Creek Hotel, a three night stay in Gasquet near the Smith River and Oregon Coast - pets welcome, a two night stay at the historic Crook Ranch in Pistol River and a Conversation and dinner with OSF actors Catherine Coulson, Anthony Heald, Dee Maaske and Vilma Silva at Thai Pepper. This item includes dinner for six (the actors and two successful bidders) and a leisurely conversation with these amazing actors who have a combined 54 years of performing at the Oregon Shakespeare Festival.

The Silent Auction is a great place to find Holiday gifts and to help the animals at the Jackson County Shelter. The Silent Auction features gift certificates to popular

Ashland restaurants, wine, pet items, clothing, jewelry, art, theater tickets and a host of other items.

Friends of the Animal Shelter, celebrating 20 years of service to the Shelter, provides over 9,900 hours of volunteer services to the Shelter (over 8,000 of these are provided at the Shelter itself). Working with the dedicated staff at the Shelter, volunteers walk dogs, interact with cats, socialize puppies and kittens, provide foster care for stressed animals, leash train dogs and work in other ways to keep the dogs and cats adoptable.

In addition, FOTAS has developed programs in concert with the Shelter staff which are funded by the money

CONTINUED ON PAGE 30

A Quiet Fundraiser: Sanctuary One Builds Dog & Cat Cottages

By Della Merrill

Sanctuary One invites the community to help save many of the region's neediest dogs and cats by donating to the Sanctuary's new dog and cat cottages now under construction. Sanctuary One specializes in rescuing animals

transferred from other agencies and groups that have exhausted all other options to preserve the animal's life. They have secured a donor who will match every dollar raised up to \$50,000. Sanctuary One is inviting the community and animal lovers

everywhere to join in and contribute. For more information or to make a donation, visit www.SanctuaryOne.org or call 541.899.8627.



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Redding, CA · (530) 223-1205

Hellgate Excursions
Grants Pass, OR · (800) 648-4874

Momentum River Expeditions
Ashland, OR · www.momentumriverexpeditions.com

Northwest Outdoor Store
Medford, OR · www.thenorthwestoutdoorstore.com

Redding Sports LTD
Redding, CA · (530) 221-7333

Rogue Valley Cycle Sport
Ashland & Medford, OR · (541) 488-0581

Rogue Valley Runners
Ashland, OR – (541) 201-0014
www.roguevalleyrunners.com

RESTAURANTS

The Black Sheep
Ashland, OR · (541) 482-6414

The Breadboard Restaurant
Ashland, OR · (541) 488-0295

Cornerstone Bakery & Cafe
Dunsmuir, CA (530) 235-4677

High Tide Café
Charleston, OR · (541) 888-3664

Kaleidoscope Pizzeria & Pub
Medford, OR · (541) 779-7787

Mendocino Café
www.mendocinocafe.com

Prism Espresso Bar & Resale Boutique
Medford, OR · www.prismresale.com

Roger's Zoo
North Bend, OR · (541) 756-2550

TRAVEL/LODGING

Ashland Mountain House
Ashland, OR · www.ashlandmountainhouse.com

Ashland Springs Hotel
www.ashlandspringshotel.com · (541) 488-1700

Ashland's Tudor House
Ashland, OR · (541) 488-4428

Cold Creek Inn
Mt. Shasta · www.coldcreekinn.com

VETERINARIANS / ANIMAL CARE & ADOPTION

Animal Medical Hospital
Ashland, OR · 541-482-2786

Friends of the Animal Shelter
www.fotas.org · (541) 774-6646

WEARABLES & JEWELRY

Bug a Boo Children's Wear
Ashland, OR · (541) 482-4881

Directions
Mt. Shasta, CA · (530) 926-2367

Earthly Goods
Ashland, OR · (541) 488-8080

Footwise – The Birkenstock Store
Eugene, OR · www.footwise.com

Nimbus
Ashland, OR · (541) 482-3621

Prism Espresso Bar & Resale Boutique
Medford, OR · www.prismresale.com

The Websters
Ashland, OR · (541) 482-9801

WELLNESS / BEAUTY / SPAS / FITNESS

Blue Giraffe Day Spa Salon
www.bluegiraffespa.com
Ashland, OR · 541-488-3335

Herb Pharm
Williams, OR · (800) 348-4372
www.herb-pharm.com

Hot Spring Spa
Medford, OR · (541) 779-9411

Rogue Rock Gym
(541) 245-2665 · www.roguerockgym.com

WINERIES & BREWERIES

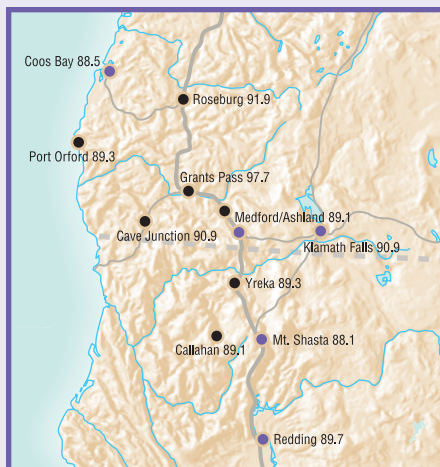
Foris Winery
Cave Junction, OR · www.foriswine.com

RoxyAnn Winery
Medford, OR · www.RoxyAnn.com

Valley View Winery
Jacksonville, OR · (541) 899-8468

Trium Wine
Talent, OR

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Underwriter Directory
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GRANTS PASS 97.7 FM

PORT ORFORD 89.3 FM

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YREKA 89.3 FM

Monday through Friday

5:00am Morning Edition

N. CALIFORNIA STATIONS ONLY:

7:50am California Report

9:00am Open Air

3:00pm Fresh Air

4:00pm All Things Considered

6:00pm World Café

8:00pm Undercurrents

1:00am World Café (repeat)

Saturday

6:00am Weekend Edition

10:00am Wait Wait... Don't Tell Me!

11:00am Car Talk

12:00pm E-Town

1:00pm Mountain Stage

3:00pm West Coast Live
5:00pm All Things Considered
6:00pm American Rhythm
8:00pm Keller's Cellar
9:00pm The Retro Lounge
10:00pm Late Night Blues

Sunday

6:00am Weekend Edition
9:00am Marian McPartland's Piano Jazz
10:00am Jazz Sunday
2:00pm Rollin' the Blues
3:00pm Le Show
4:00pm Wait Wait... Don't Tell Me!
5:00pm All Things Considered
6:00pm Folk Show
9:00pm Mountain Stage
11:00pm Modulation

Rhythm & News Highlights

Marian McPartland's Piano Jazz

October 3 • Nels Cline Singers with guest host Jon Weber

Nels Cline is well-known as the lead guitarist for the indie rock band Wilco, but he has been playing and recording in jazz groups since the 1980s. He brings his free jazz trio, the Nels Cline Singers (which includes no singers!), to this Piano Jazz session with guest host Jon Weber for a set of richly layered free improvisations and a familiar tune or two.



Pianist, singer and composer Dr. John appears in a 1989 rebroadcast of *Piano Jazz*.

October 10 • Marian Selects: Bill Evans

Pianist Bill Evans is a giant of jazz piano and one of McPartland's first guests on Piano Jazz in 1979. The usually quiet and reserved musical genius opens up about his approach and philosophy. Evans solos on one of his most famous tunes, "Waltz for Debbie," and joins McPartland for a piano duet of "In Your Own Sweet Way." This program is one of 30 favorite Piano Jazz moments featured in the 30th Anniversary Piano Jazz Interactive at www.pianojazz.npr.org.



In an encore edition of *Piano Jazz*, singer and pianist Alicia Keys joins Marian McPartland.

October 17 • Alicia Keys

Grammy award-winning vocalist Alicia Keys has rocked the pop and R&B worlds with her velvet voice and soulful piano playing. This New York native blends the influences of jazz greats such as Fats Waller and Oscar Peterson with a songwriting style inspired by Stevie Wonder, Nina Simone, and Donna Hathaway. On this session from 2006, Keys plays one of her signature tunes, "Fallin," and joins McPartland on "Good Morning Heartache." An excerpt of this program can also be found in the 30th Anniversary Piano Jazz Interactive at www.pianojazz.npr.org.

October 24 • Tony Bennett

Tony Bennett is one of the great American singers, known throughout the world for his mellow tenor voice and swinging bel canto style. On this 2004 *Piano Jazz*, Bennett talks about his love of painting, his favorite songwriters, and the significance of the American popular song. He and McPartland perform "Wrap Your Troubles in Dreams," "All of Me," and other great standards. Visit www.pianojazz.npr.org for a segment from this program and others in the 30th Anniversary Piano Jazz Interactive.

October 31 • Dr. John

Pianist, singer, and composer Dr. John (Mac Rebennack Jr.) blends R&B, pop, rock, jazz, Zydeco, and an unmistakable voice to create his unique take on New Orleans' musical flavor. On this session from 1989, Dr. John performs "Struttin' With Some Barbeque" and his hit tune "Right Place, Wrong Time." The 30th Anniversary Piano Jazz Interactive found at www.pianojazz.npr.org contains a segment from this show.



Tony Bennett and Marian McPartland take a trip down memory lane in the October 24th edition of *Piano Jazz*.

PROGRAM GUIDE CLASSICS & NEWS

www.ijpr.org



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COOS BAY

KLMF 88.5 FM

KLAMATH FALLS

KNHT 107.3 FM

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KLDD 91.9 FM

MT. SHASTA

Monday through Friday

5:00am Morning Edition
7:00am First Concert
12:00pm Siskiyou Music Hall
4:00pm All Things Considered
7:00pm Exploring Music
8:00pm State Farm Music Hall

Saturday

6:00am Weekend Edition
8:00am First Concert
10:00am San Francisco Opera / JPR
Saturday Morning Opera
2:00pm Siskiyou Music Hall
3:00pm Car Talk

4:00pm All Things Considered
5:00pm A Musical Meander
7:00pm State Farm Music Hall

Sunday

6:00am Weekend Edition
9:00am Millennium of Music
10:00am Sunday Baroque
12:00pm Siskiyou Music Hall
2:00pm Performance Today Weekend
4:00pm All Things Considered
5:00pm Chicago Symphony Orchestra
7:00pm State Farm Music Hall

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Bandon 91.7	Coquille 88.1	Klamath Falls 90.5	Parts of Port Orford, Coquille 91.9
Big Bend, CA 91.3	Coos Bay 89.1	Lakeview 89.5	Redding 90.9
Brookings 91.1	Crescent City 91.1	Langlois, Sixes 91.3	Weed 89.5
Burney 90.9	Etna/Ft. Jones 91.1	LaPine, Beaver Marsh 89.1	
Camas Valley 88.7	Gasquet 89.1	Lincoln 88.7	
Canyonville 91.9	Gold Beach 91.5	Mendocino 101.9	
Cave Junction 89.5	Grants Pass 101.5	Port Orford 90.5	
Chiloquin 91.7	Happy Camp 91.9		

Classics & News Highlights

* indicates birthday during the month.

First Concert

Oct 1 F Dukas*: *La Peri*
Oct 4 M Copland: *Appalachian Spring Suite*
Oct 5 T Bach: *Orchestral Suite No. 4*
Oct 6 W Szymanowski*: *Nine Preludes, Op. 1*
Oct 7 T Molique*: *Flute Concerto*
Oct 8 F Poulenc: *Les Animaux modèles*
Oct 11 M Beethoven: *Cello Sonata in A major*
Oct 12 T Vaughan Williams*: *Old King Cole*
Oct 13 W Glazunov: *Piano Concerto No. 2*
Oct 14 T Zemlinsky*: *String Quartet No. 1*
Oct 15 F Britten: *Young Person's Guide to the Orchestra*
Oct 18 M Galuppi*: *Harpsichord Concerto*
Oct 19-26 **Fall Fund Drive**
Oct 27 W Paganini*: *Grand Sonata*
Oct 28 T Hanson*: *Laude*
Oct 29 F Schubert: *Rondo in A major*

Siskiyou Music Hall

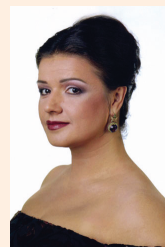
Oct 1 F Mendelssohn: *Piano Trio No. 1*
Oct 4 M Mozart: *Divertimento No. 17*
Oct 5 T E. Franck*: *Piano Trio in E minor*
Oct 6 W Clementi: *Symphony No. 4 in D major*
Oct 7 T Molique*: *String Quartet No. 2*
Oct 8 F Saint-Saëns: *Piano Quintet in A minor*

Oct 11 M De Beriot: *Violin Concerto No. 3*
Oct 12 T Vaughan-Williams*: *A Pastoral Symphony*
Oct 13 W Rachmaninov: *Piano Concerto No. 3*
Oct 14 T MacDowell: *Indian Suite*
Oct 15 F Gernsheim: *String Quartet in A minor*
Oct 18 M Dvorak: *String Quartet in E flat major*
Oct 19-26 **Fall Fund Drive**
Oct 27 W Vieuxtemps: *Violin Concerto No. 1*
Oct 28 T Schubert: *Quartet for Flute & Strings in E major*
Oct 29 F Mehul: *Symphony No. 2 in D major*

San Francisco Opera

Oct 2 · *The Daughter of the Regiment* (in French)
by Gaetano Donizetti
Andriy Yurkevych, conductor;
Dianna Damrau, Juan Diego Florez, Bruno Pratico, Meredith Arwady, Sheila Nadler, Jake Gardner, Kenneth Kellogg, Chester Pidduck

Oct 9 · *The Girl of the Golden West* (in Italian)
by Giacomo Puccini
Niccola Luisotti, conductor;
Deborah Voigt, Salvatore Licitra, Roberto Frontali, Steven Cole, Trevor Scheunemann, Kevin Langan



Russian soprano Galina Gorchakova.



PHOTO: TANIA NIEMANN

Soprano Diana Damrau, makes her company debut as Marie in the San Francisco Opera's production of *The Daughter of the Regiment*. Photo: Tania Niemann

Oct 16 · *Salome* (in German) by Richard Strauss
Nicola Luisotti, conductor; Nadja Michael, Irina Mishura, Kim Begley, Greer Grimsley, Garrett Sorenson, Elizabeth DeShong, Beau Gibson, Robert MacNeil, Matthew O'Neill, Corey Bix, Jeremy Milner, Andrew Funk, Bojan Knezevic, Julien Robbins, Austin Kness, Kenneth Kellogg, Renee Tatum

Oct 23 · **ALL REQUEST PROGRAM**

JPR Saturday Morning Opera

Oct 30 · *Prince Igor* (in Russian)
by Alexander Borodin
Valery Gergiev, conductor; Mikhail Kit, Galina Gor-

News & Information

www.ijpr.org


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Klamath Falls
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Monday through Friday

5:00am BBC World Service
7:00am Diane Rehm Show
8:00am The Jefferson Exchange
10:00am Here & Now
11:00am Talk of the Nation
1:00pm To the Point
2:00pm World Briefing from the BBC
3:00pm The Story
4:00pm On Point
6:00pm Newslink
7:00pm As It Happens
8:00pm The Jefferson Exchange
(repeat of 8am broadcast)
10:00pm BBC World Service

Saturday

5:00am BBC World Service
7:00am Inside Europe
8:00am The State We're In
9:00am Marketplace Money
10:00am Living On Earth
11:00am On The Media
12:00pm This American Life
1:00pm West Coast Live
3:00pm A Prairie Home Companion

5:00pm To the Best of Our Knowledge
7:00pm Soundprint
8:00pm The Vinyl Cafe
9:00pm BBC World Service

Sunday

5:00am BBC World Service
7:00am Soundprint
8:00am To the Best of Our Knowledge
10:00am Whad'Ya Know
12:00pm Prairie Home Companion
2:00pm This American Life
3:00pm LeShow
4:00pm Travel with Rick Steves
5:00pm Marketplace Money
6:00pm On The Media
7:00pm Living On Earth
7:00pm L.A. Theatre Works
(last Sunday of every month)
8:00pm BBC World Service

News & Information Highlights

chakova, Gegam Grigorian, Vladimir Ognovienko, Bulat Minjelkiev, Olga Borodina, Nikolai Gassiev, Georgy Selezniev, Constantin Pluzhnikov, Evgenia Perlassova, Tatiana Novikova, Kirov Chorus and Orchestra, St. Petersburg

Exploring Music with Bill McLaughlin

Week of October 4 · Incidentally Speaking

For as long as art forms such as theatre, ballet, and other entertainments have graced the stage, composers have been there to enhance the dramatic action through music. This week Bill explores some of the not-so-incidental music that has resulted.

Week of October 11 · Cello Concertos

For many music lovers, the cello's melodic capacity and deep timbre represent the pinnacle of musical expression. This week we'll explore some of the great works written for this instrument and the musicians that made them famous.

Week of October 18 · Autumn Leaves

Works inspired by sights, sounds and smells of nature after summer's end, including selections by Vivaldi, Piazzola, Delius and Schubert.

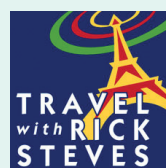
Week of October 25 · Richard Strauss

Strauss - whose musical life spanned nine decades, two world wars and the Third Reich - was one of Germany's most gifted and controversial figures. We'll explore his tone poems, operas, and life both public and private in this five-part biography.

Travel with Rick Steves Debuts on News & Information Service

Jefferson Public Radio adds *Travel with Rick Steves* to its weekly *News & Information Service* schedule. The hour-long travel show features a lively mix of guest interviews and listener calls, hosted by the author of 30 travel guidebooks and longtime host of the *Rick Steves' Europe* TV series.

Rick Steves was attracted to radio because of its ability to interact with listeners in ways that TV cannot. "Radio provides a virtual café for travelers to meet up, sharing tips, insights and discoveries," says Steves. "On my radio show, rather than being the tour guide, as I am on TV, I get to host the coming together of experts on various cultures



Rick Steves, host of Travel with Rick Steves

and travel themes with our callers and listeners. Serving as the conduit for all this exciting travel information comes with a downside: now I want to travel everywhere our radio show does."

To hear *Travel with Rick Steves*, tune into JPR's *News & Information Service* Sunday afternoons at 4pm.

L. A. Theatre Works Airs Last Sunday of Each Month on News & Information Service

L.A. Theatre Works presents this award-winning, critically-acclaimed radio theater series. Discover radio drama that is contemporary, edgy, and significant. The programs showcase the best of American and World drama, past and present, performed by top actors of stage and screen. Plays are recorded in front of an audience in state-of-the-art sound. Shows range from established works by Shakespeare, Shaw, Arthur Miller, and Wendy Wasserstein to new work by the hottest playwrights on the contemporary theatre scene. Visit www.latw.org for more information.

To hear *L.A. Theatre Works*, tune into JPR's *News & Information Service* at 7pm the last Sunday of each month.



Art



ROGUE VALLEY

Theater

◆ The Oregon Shakespeare Festival presents the conclusion of another rich and diverse season:

Hamlet, thru Oct. 30

Pride and Prejudice, thru Oct. 31

Ruined, thru Oct. 31

She Loves Me, thru Oct. 30

Twelfth Night, thru Oct. 8

Henry IV, Part One, thru Oct. 9

The Merchant of Venice, thru Oct. 10

Throne of Blood, thru Oct. 31

American Night: The Ballad of Juan José, thru Oct. 31

Performances at 1:30 & 8:00 pm. OSF theaters are located on Pioneer Street, Ashland. (541) 482-4331. www.osfashland.org.

◆ Camelot Theatre Company presents *Al-ways... Patsy Cline* Oct. 6 thru Nov. 7. Located at Talent Ave. & Main St., Talent. (541) 535-5250. www.camelottheatre.org

◆ The Oregon Cabaret Theater presents *Riffin' & Tappin'*, thru October 31. Located at 1st & Hargadine Sts., Ashland. (541) 488-2902 www.oregoncabaret.com

◆ Barnstormers Theatre presents our 54th consecutive season:

Look Homeward, Angel - October 22 - November 7

A Child's Christmas in Wales - December 3 - 26

Scapino! - January 21 - February 6

Chicago - March 4 - 27

A Dybbuk - April 29 - May 15

On Golden Pond - June 10 - 26

At 112 Evelyn Ave, Grants Pass. 541-479-3557. BarnstormersGP.org

◆ Chateau at the Oregon Caves presents "No Bones About It," a mystery dinner theater experience, Oct. 8 at 8 pm. (541) 592-3400. www.OregonCavesChateau.com

Music

Craterian Performances presents:

Hep Cat's Ball, hot jazz and swing music from the 20's, 30's, and 40's, Oct. 2, 7:30 pm

Cirque Mechanics: Boomtown, acrobatics, juggling, clowning, dancing, contortion, and mime, Oct. 10, 7:30 pm

Whose Live Anyway? improvisational skits and songs based entirely on audience suggestions, Oct. 17, 7:00 pm and 9:30 pm



From the Caucasus Mountains of the Republic of Georgia, the Zedashe Ensemble presents a concert of traditional Georgian music on Saturday October 9th in Ashland.

Teen Musical Theater of Oregon "Howlin' Halloween," Oct. 23, 7:30 pm

Natalie MacMaster & Donnell Leahy, Oct. 26, 7:30 pm

Playing For Change, Nov. 1, 7:30 pm

The Craterian Ginger Rogers Theater is located at 23 S. Central Ave., Medford. (541) 779-3000 www.craterian.org

◆ St. Clair Productions presents the Zedashe Ensemble, Caucasus Georgian folk musicians and dancers, Oct. 9 at 8:00 pm, and a workshop at the Headwaters Bldg. on Oct. 10, 7:30 pm at Temple Emek Shalom, Ashland. On October 16 at 8:00 pm the Celtic Tribal Trio BROTHER performs at the Unitarian Center in Ashland. www.stclairerevents.com

Send announcements of arts-related events to:
Artscene, Jefferson Public Radio,
1250 Siskiyou Blvd., Ashland, OR 97520 or to
paul.b.christensen@gmail.com

**October 15 is the deadline
for the December issue.**

For more information about arts events,
listen to JPR's Calendar of the Arts or visit our
online Community Calendar at www.ijpr.org

◆ 4 Stories High performs in a benefit concert for the Havurah at the Havurah Shir Hadash, Ashland, October 21. 541-488-7716.

Exhibitions

◆ 1st Friday Art Walk in downtown Ashland and the Historic Railroad District, each month from 5-8 pm. (541) 488-8430. www.ashlandgalleries.com

◆ 1st Friday Art Night in downtown Grants Pass features music and art at shops, galleries and restaurants at H & 5th Sts. from 6-9pm. (541) 787-7357

◆ 3rd Friday Artwalk in Historic Downtown Medford. 5-8 pm. Located in Theater Alley, Bartlett Street, E. Main & Central Avenue. www.visitmedford.org/index-artwalk.html

◆ The Firehouse Gallery presents "Spirit of the Rogue," juried artists, thru Oct. 29. Rogue Community College, 214 SW 4th Street, Grants Pass

◆ The Rogue Gallery & Art Center presents Jeong Han & Choong Yun from South Korea, thru Oct. 16. And "Viva la Vida: Synthesis of Cultures" Oct. 22 thru Nov. 27. At 40 South Bartlett St., Medford (541) 772-8118



St. Clair Productions presents Celtic tribal trio Brother, on Saturday October 16th.

NORTH CALIFORNIA

Music

◆ Cascade Theatre and the Jefferson Public Radio Performance Series present:

The Manhattan Short Film Festival, Oct. 3, 2:00 pm

The Manhattan Transfer, Oct. 8th, 7:30 pm

Jo Dee Messina, Oct. 17th, 7:30 pm

Vince Gill, Oct. 24th, 7:30 pm

Ruthie Foster & Eric Bibb, Oct. 27th, 7:30 pm

SF Opera HD Cinema Series: "Tosca" Sept. 26th, 7:30 pm



Jo Dee Messina (left) performs at the Cascade Theatre in Redding on October 17th; Donnell Leahy and Natalie MacMaster "Masters of the Fiddle" (middle) and Cirque Mechanics (right) take the stage at both the Ross Ragland in Klamath Falls and the Craterian Ginger Rogers Theater in Medford during the month of October.

Dave Alvin and the Guilty Women, Sept.
29th, 7:30 pm

Located at 1733 Market St., Redding. (530) 243-8877. www.cascadetheatre.org

◆ Fort Bragg Center for the Arts presents The Alexander Quartet Oct. 3rd, 3:00 pm. Fort Bragg Presbyterian Church, 367 S. Sanderson. 707-937-1018.

◆ The Red Scarf Society for the Performing Arts presents "Songs of Hollywood," featuring Franc d'Ambrosio. Oct. 22nd, 7:30 pm, at the Yreka Community Theater. 530-842-4656.

Exhibitions

◆ 2nd Saturday Art Hop celebrates arts and culture in Redding each month. Painters, sculptors, musicians, poets and receptions are featured at participating businesses downtown. Redding. (541) 243-1169.

◆ The Siskiyou Arts Council Gallery & Cultural Center presents "Bras for a Cause", a fundraiser for the Susan G. Komen Foundation. Oct. 5th thru Nov. 13. At 418 N. Mt. Shasta Blvd., Mt. Shasta. www.SiskiyouArtsCouncil.org or call (530) 926-1294.

OREGON AND REDWOOD COAST

Music

◆ Pistol River Concert Association presents Floating Glass Balls on Oct. 9th. 8 pm. At Pistol River Friendship Hall, Pistol River. (541) 247-2848. www.pistolriver.com

◆ Mendocino Stories and Music Series presents Dusty Rhodes and Her Handsome Cowboys on Oct. 16th, 8:00 pm, at Lauren's Café in downtown Boonville. 707-937-1732 or www.mendocinostories.com

◆ AS Presents at The Depot, at Humboldt State University:

The Felice Brothers + Justin Townes Earle,
Oct. 4th, 8:00 pm

Sea Wolf (solo acoustic) + Guests, Oct. 7th,
9:00 pm

Hillstomp + Guests, Saturday, Oct. 9th, 2010,
10:00 pm



Suzanne Seiber, Christopher George Patterson, and Jim Giancarlo in Oregon Cabaret Theatre's production of *Riffin' & Tappin'*.



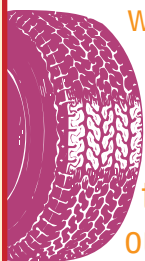
Roseburg Community Concerts presents Canadian new classical quartet, Quartetto Gelato on October 14th.

CONTINUED ON PAGE 30

roarsqueal clickclack tappatappa ticktick ee-ee-eee car talk



Mixing
wisecracks
with
muffler
problems
and
word puzzles



with **wheel
alignment,**
**Tom & Ray
Magliozzi**
take the fear
out of car repair.

**Saturdays at 11am on the
Rhythm & News Service**

**Saturdays at 3pm on the
Classics & News Service**



FROM NATIONAL PUBLIC RADIO

Artscene *From p. 29*

New York Night Train's Mr. Jonathan Toubin,
Saturday, Oct. 23rd, 2010, 9:00 pm
The Apples in Stereo + Guests, Thursday, Oct.
28th, 2010, 10:00 pm
BLVD + Jsun of Deep Groove, Friday, Oct. 29th,
2010, 10:00 pm
Built To Spill with Revolt Revolt, Sunday, Oct.
31st, 2010, 9:00 pm

<http://www.humboldt.edu/asprepresents/>

UMPQUA

Music

◆ Roseburg Community Concerts presents Quar-
tetto Gelato on Oct. 14th. 7:00 pm. At Jacoby Au-
ditorium, Umpqua Community College.
www.roseburgcommunityconcerts.org

KLAMATH

Music

◆ The Klamath Blues Society sponsors a Blues Jam
every Thurs, 8:30-midnight. At the American Le-
gion, 228 N 8th St, Klamath Falls. www.klamath-blues.org (541) 331-3939



Pistol River Concert Association presents
"beachgrass" sensation, Floating Glass Balls
on October 9th.

◆ The Ross Ragland Theater presents:
Patty Loveless, Oct. 2nd, 7:30 pm
Cirque Mechanics Boom Town, Oct. 8, 7:30 pm
Tenth Avenue North, Oct. 20th, 7:30 pm
Trio Con Brio Copenhagen, Oct. 22nd, 7:30 pm
Natalie MacMaster and Donnell Leahy "Masters
of the Fiddle", Oct. 27th, 7:30 pm

At 218 N. 7th St., Klamath Falls.
www.rrtheater.org 541-884-0651

Puss 'n Boots *From p. 22*

FOTAS raises through events like Puss n Boots. FOTAS sponsors a Two Fur One program which provides the second adoption fee for a cat or kitten when the adopter pays the first fee. This helps to adopt out more cats and kittens which relieves the crowded kennels and provides a companion for the cat or kitten. FOTAS also facilitates the WOW program which provides a discount for adopting an older dog or cat or an animal that may have some issues making her/him less adoptable. FOTAS pays the difference. FOTAS supports two major Spay/Neuter programs a year in partnership with SNYP. These provide low cost spay/neuter opportunities for the public by underwriting some of the costs of the medical procedure. This helps to reduce the number of unwanted animals that are born each year and dumped, dropped off at the shelter or left to fend for themselves and the few who survive simply become feral and continue to reproduce more unwanted animals. FOTAS also provides money for the Shelter's medical fund which helps save perfectly wonderful animals that without the

treatment would not be adoptable. FOTAS also provides opportunities for interested youth in the community to learn about helping animals and understand the value of volunteer service to their community by having them volunteer at the Shelter as long as a parent accompanies them.

These are only a few examples of the projects FOTAS supports for the Shelter residents.

All of the activities that FOTAS engages in are directed at saving the lives of Shelter animals and helping, through spay/neuter programs, to reduce the number of unwanted animals born each year. Attendance at the Puss 'n Boots Ball is one way the community can support the activities that FOTAS supports and have a good time doing it.

Tickets to the Puss 'n Boots Ball are \$35.00 each or a table of ten for \$315.00. They may be purchased at Paddington Station, beginning October 1st or by calling 541-821-8291.

If you are interested in learning more about Friends of the Animal Shelter, please visit www.fotas.org or call 541-774-664.



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▶ JEFFNET is the non-commercial Internet service of the JPR Listeners Guild. Committed to the same civic and public service mission as Jefferson Public Radio, JEFFNET's online environment encourages life-long learning, facilitates constructive community dialogue, limits commercialism, and respects member privacy. JEFFNET provides 56K dial-up service throughout Southern Oregon and Northern California, a connection to the Ashland Fiber Network for Ashland residents, and nationwide remote access for its members who travel.

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The Manhattan Short Film Festival

October 3
2:00pm

Short films seldom hit theaters, which means many movie-goers don't give them a thought until they hear the nominees in that category read at the Oscars. The Cascade Theatre aims to change that in Redding this year by presenting The Manhattan Short Film Festival.



The Manhattan Transfer

October 8 • 7:30pm

Few groups have a more distinguished musical pedigree than the Manhattan Transfer. Widely renowned for broadening the musical landscape with their innovative, genre defying sound, the Platinum-selling jazz/pop super group has won 10 Grammy Awards and earned 17 nominations.



Ruthie Foster and Eric Bibb

October 27
7:30pm

Ruthie Foster and Eric Bibb have forged a compelling path for the next generation of songwriting blues and soul artists. Performing on their own and together, the tour title, *Thanks for the Joy*, is drawn from a song written by Eric Bibb which Ruthie Foster performed on her 2009 release, *The Truth According to Ruthie Foster*, which hit #1 on the Roots Blues chart.



Thanks for the Joy Tour



Jo Dee Messina

October 17 • 7:30pm

The irrepressible spirit of country music has been in Jo Dee Messina's DNA since her childhood. She's had nine #1 singles, sold millions of recordings worldwide, and been honored by The Country Music Association, The Academy of Country Music and The Grammy Awards. But success aside, Jo Dee Messina is known for giving her heart and soul to her music. She's faced more than her fair share of adversity and navigated the twists and turns that define all of our lives. If anything, these life experiences have re-invigorated her and given her a new perspective, resulting in songs that convey a powerful musical message of optimism, strength and hope.